



1014



MUSICALIA

G



87

# MAZURKA

PER

*Pianoforte*

DI

## STANISLAO MIRECKI

Op. 6

25396

Propri. degli Editori.

Fr. 2.50

MILANO

Dall'I. R. Stabilimento Nazionale Privileg. di

TITO di G. RICORDI

Cont.<sup>a</sup> degli Omenoni N.º 1720 e a fianco dell'I. R. Teatro alla Scala.  
Firenze, Ricordi e Jouhaud. Mendrisio, Pozzi.

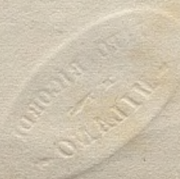
TITO RICORDI  
MILANO



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III





# MAZURKA

1

di  
STANISLAO MIRECKI

Op. 6.

## INTRODUZIONE.

*con espress:*

MODERATO.

*marcato.*

*cres:*

*p*

*p*

*sf*

*m.s.*

*m.d.*

*m.d.*

1

8<sup>a</sup>

8<sup>a</sup>

V 25396 V



## TEMPO DI MAZURKA.

*p*

*cres:*

*sf*

*p*

*FF*

*F*

*Energico.*

*F*

*sf*

*dim.*



*sf*

*con espress:*  
*p*  
*meno mosso.*

*con*

*espress:*

*pp* *ppp* *8<sup>a</sup>* *tr.*



8<sup>a</sup>

*veloce assai.*

*rallent:*

4<sup>o</sup> Tempo.

*più F*

8<sup>a</sup>

*F*

8<sup>a</sup>



*Cantabile.*  
**TRIO.**

First system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is written for piano (p) and features a melody in the right hand with slurs and dynamic markings *m.g.* and *m.d.*. The left hand provides harmonic support with chords and single notes. The phrase *con espres:* is written above the first measure.

Second system of musical notation. The melody continues in the right hand with slurs and dynamic markings *m.g.* and *m.d.*. The left hand continues with harmonic accompaniment.

Third system of musical notation. The melody continues in the right hand with slurs and dynamic markings *m.g.* and *m.d.*. The left hand continues with harmonic accompaniment. The phrase *più F* is written above the first measure.

Fourth system of musical notation. The melody continues in the right hand with slurs and dynamic markings *m.g.* and *m.d.*. The left hand continues with harmonic accompaniment. The phrase *cres:* is written above the first measure. The system concludes with the markings *dim*, *e rall.*, and *sf*.



Handwritten musical score on five systems of grand staves. The notation is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- tempo rubato.* (first system, top staff)
- dolce e p* (first system, top staff)
- p* (first system, bottom staff)
- cres:* (first system, top staff)
- dim.* (second system, top staff)
- piu F* (second system, top staff)
- 8<sup>a</sup>* (third system, top staff)
- sf sf sf sf sf* (fifth system, top staff)

The score concludes with a double bar line and repeat signs.



*Adagio assai e sempre ritardando**Allegro.**più agitato.*

The musical score consists of five systems of staves. The first system is marked *Adagio assai e sempre ritardando* and the second system is marked *Allegro.* and *più agitato.* The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* and *F*. The piece concludes with a double bar line and a repeat sign.



